FAMILY GUY

"Breaking Out Is Hard To Do"

Production #4ACX12

Written by

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Created by

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TABLE DRAFT
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"BREAKING OUT IS HARD TO DO"

CAST LIST FOR #4ACX12:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

60'S ANNOUNCER.....TBD
AIR TRAFFIC GUARD.....TBD
ANNOUNCER.....TBD
ASIAN BUSINESSMAN.....TBD
ASIAN POLICE PILOT.....TBD
BALLS.....TBD
BETH.....TBD
BONNIE.....TBD
CAMBODIAN MOVER.....TBD
CASHIER.....TBD
CHUNK.....TBD
COP #1.....TBD
COP #2.....TBD
COW.....TBD
CUSTOMER.....TBD
DANIEL DAY LEWIS.....TBD
DIANE.....TBD
DOCTOR.....TBD
DRIVER.....TBD
EMPLOYEE.....TBD
ENID.....TBD
FACTORY BOSS.....TBD
FALCOR.....TBD
FEMALE ANCHOR.....TBD
FEMALE GUARD.....TBD
FINNEGAN.....TBD
FISTY.....TBD
GUY.....TBD
FORTUNE COOKIE BAKER #1.....TBD
FORTUNE COOKIE BAKER #2.....TBD
JACKIE CHAN.....TBD

JIMMY DEAN.....TBD

JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)

JUDGE.....TBD

MALE ANCHOR.....TBD

MAN.....TBD

MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)

MICHAEL FELDMAN.....TBD

MIKEY.....TBD

MOTHER.....TBD

NEW PERSON.....TBD

OLD-TIME CHORUS.....TBD

PRISONER.....TBD

PRIZE PATROL GUY.....TBD

QUAGMIRE.....SETH MACFARLANE

RICH DINER #1.....TBD

RICH DINER #2.....TBD

RICH DINER #3.....TBD

SECURITY GUARD.....TBD

SHIFTY-LOOKING GUY.....TBD

STABBY.....TBD

TOM TUCKER.....SETH MACFARLANE

TV ANNOUNCER.....TBD

VOICE.....TBD

WINONA RYDER.....TBD

YOLIE.....TBD

ACT ONE

EXT./ESTAB. STOP & SHOP SUPERMARKET - DAY

INT. STOP & SHOP - SAME

LOIS, CHRIS, MEG, STEWIE, and BRIAN enter. Stewie sits in the shopping cart.

LOIS

Okay, now don't wander too far, kids.

You know, more children get kidnapped

at the grocery store than anywhere

else.

ANGLE ON another aisle. A MOTHER browses the condiment shelves with her TODDLER, who sits in the shopping cart. A SHIFTY-LOOKING GUY stands nearby, slowly edging his way toward the kid. Finally, he reaches for the kid, whereupon the Mother notices him.

MOTHER

Hey!

SHIFTY-LOOKING GUY

Ah. You got me.

MOTHER

Not quite quick enough.

SHIFTY-LOOKING GUY

Not quite quick en-- I was close.

MOTHER

You <u>were</u> close.

ANGLE ON the produce section. Stewie sits in the shopping cart. Lois pulls some plastic bags off the spool, but ends up getting a handful of them.

LOIS

I'm going to go get some oranges,

Stewie. Here, hold the rest of these

bags for Mommy.

Lois hands Stewie the plastic bags and crosses off.

STEWIE

Oh, what brilliant parenting, Lois. Leave a tiny infant with the plastic bag. I might asphyxiate myself just to teach you a lesson. Here I go, like that boy from INXS. I'm going to do it.

Stewie tries to pull the bag over the top of his head, but it won't fit. He then tries to pull it over one side, then the other. Finally, he steps into the bag and pull it up toward his head, but it stops at his neck.

STEWIE (CONT'D)

Blast! (THEN) Good Lord, Lois, either I was a C-section or you're Wonder Woman.

INT. STOP & SHOP - A LITTLE LATER

The family is shopping together. Lois turns to Chris.

LOIS

Chris, run and get some milk. And be sure to take it from the back.

Chris crosses to the dairy case, where he moves several gallons of milk out of the way to reach for the one in the very back. As he stretches to reach, his feet come up off the floor. Suddenly a pencil-sketch arm reaches from behind the dairy case and grabs Chris' hand, pulling him into a white-sketched world, a la the A-Ha "Take On Me" video.

Chris looks up and sees that the person who pulled him in is the MALE LEAD SINGER of A-Ha, as drawn in the video. We hear the chorus of "**Take On Me**" kick in as Chris and the A-Ha guy dance to the music.

A moment later, a MAN wearing a numbered helmet and wielding a wrench rushes in, chasing after them. Chris and the A-Ha guy run down a corridor into a dead end. Chris and the A-Ha guy panic, then start **slamming** their bodies into the walls until Chris is inexplicably thrown back into the grocery store, landing on the floor, **panting** and sweating. The family approaches.

LOIS (CONT'D)

Chris, where have you been?

CHRIS

I don't know!

INT. STOP & SHOP - LATER

Lois pushes the cart to the register, passing Brian, who reads the tabloids.

BRIAN

Boy, that Kirstie Alley got big, huh?

LOIS

Oh, those tabloids always pick the

worst pictures.

BRIAN

I'm not talking about the tabloids.

She's right there.

Brian points down an aisle.

ANGLE ON a huge KIRSTIE ALLEY walking down the aisle, rubbing against both sides, **knocking groceries off the shelves**, as she crams whole boxes of food into her mouth. Two SECURITY GUARDS race in with tranquilizer guns and **fire** several rounds into her, knocking her to the ground, **shrieking.** Because of her size, however, they are forced to continue **firing** rounds into her, as she **writhes** on the ground. Eventually, she loses consciousness. The Security Guards sit, exhausted.

SECURITY GUARD

We'll have to cut her up and take her

out in pieces.

ANGLE BACK ON Lois, who is getting her groceries rung up. Meg and Chris stand by the counter. The CASHIER finishes up the order.

CASHIER

Fifty-three, ninety-eight.

Lois takes out her money.

LOIS

Oh, dear. I don't have enough money.

Well, It's no big deal. I'll just put

the ham back.

Lois takes the ham and crosses to the aisle.

ANGLE ON the aisle.

Lois, carrying the ham, crosses down the aisle. She gets halfway down the aisle and stops, looks around, then quickly puts the ham in her purse and hurries O.S.

QUICK PAN OVER TO the Shady-Looking Guy and the Mother and her child.

SHADY-LOOKING GUY

You know, I got some candy in my van

if he wants some.

MOTHER

(HANDING KID OVER) Oh, great --

(PULLING KID BACK) Wait a second!

SHADY-LOOKING GUY

Ah, you got me! I'll get him, though.

I'll get him.

MOTHER

(LAUGHING) I bet you will. I bet you

will.

INT. GRIFFINS' KITCHEN - LATER

Lois is unpacking groceries, and putting them on the table. She puts a box of Fruity Pebbles near Stewie, who sits in his high chair.

STEWIE

I say, look at these pathetic

activities on the back of the cereal

box. Here we have a dot-to-dot. Over

here we have a word search.

(MORE)

STEWIE (CONT'D)

And look down here, there's just an empty space and it says, "Create your own Fred and Barney adventure here." What, did they punch out at three P.M. that day? Lazy, lazy, lazy. (THEN) Although, you know, it would be funny if one of the stone wheels fell off of Fred's car... and Barney has to change it. I'm gonna sketch that out.

Stewie grabs a crayon and starts drawing on the box. Brian enters and notices the ham on the table.

BRIAN

(CONFUSED) Is that ham? I thought you put that back.

LOIS

Oh, um... no, I put the other one back.

BRIAN

I don't remember another ham.

LOIS

You were too busy eyeballing that *Redbook* with Glenn Close on the cover.

BRIAN

Hey. She is a handsome woman. A very handsome woman.

STEWIE

Well, well, look who's carrying a little flame for Glenn Close. What a surprise. Although, I suppose life's full of surprises.

FINNEGAN, from the "Star Trek" episode "Shore Leave" enters.

FINNEGAN

Hey, Stewie boy.

STEWIE

Finnegan?

FINNEGAN

That's right, Stewie boy. You never know where I'm going to strike next. Ha-ha-ha!

Finnegan **punches** Stewie in the face, drawing blood around the mouth. Stewie wipes the blood on his hand, looks at his hand, then back at Finnegan.

STEWIE

All right, let's try that again.

Stewie leaps out of his chair at Finnegan, **punching** him in the face. They roll across the floor for a moment. Finnegan **leaps** through a window, followed by Stewie, over **Irish jig music.**

EXT. SPOONER STREET - CONTINUOUS

Stewie chases Finnegan down the street.

EXT./ESTAB. MADELEINE'S BOUTIQUE - DAY

INT. MADELEINE'S BOUTIQUE - SAME

Lois is clothes shopping. A female EMPLOYEE approaches.

EMPLOYEE

Hi, welcome to Madeleine's, can I--

LOIS

I'm browsing!

EMPLOYEE

Okay, well let me know if you--

LOIS

Browsing.

The Employee quickly walks away. Lois steps up to a rack of

blouses and pulls one out.

LOIS (CONT'D)

Wow, this is so Jackie O.

She holds it up to herself.

LOIS (CONT'D)

Could I pull this off? (BEAT, LOOKING IN MIRROR) You bet your sweet ass I could!

Lois looks at the price tag. It reads: "$96.00"

LOIS (CONT'D)

Oh, my god. Madeleine's a blood sucker.

Lois reaches out to put the shirt back, then getting an idea, she furtively looks around to see if anyone is watching, then casually slips the blouse into her bag. After a beat, Lois grabs another off the rack and slowly slips it into her bag. Another beat. She **giggles excitedly.** Lois then starts shoving all the shirts into her bag, **squealing with delight.**

Lois moves to the bracelet rack and slides a bunch of bracelets onto her arm. She gets a crazed look in her eye and starts rabidly stuffing things into her purse.

EXT. MADELEINE'S BOUTIQUE - MOMENTS LATER

Lois sits in the car, **breathing heavily**, clearly still excited about what just happened. The car is filled with the items she stole from the boutique. She takes a **long drag** off a cigarette.

LOIS

Oh, my god! That was such a rush!

I -- I feel so many things!

Lois takes another **deep drag** off her cigarette.

LOIS (CONT'D)

Oh, yes!

Lois puts the cigarette out on her own wrist and **moans** with pleasure. It goes out with a **sizzle** and a puff of smoke.

LOIS (CONT'D)

I'm alive!

INT. GRIFFINS' DINING ROOM - NIGHT

PETER, Lois, Brian, BONNIE and JOE are having dinner.

JOE

Thanks for having us over, you guys.

BONNIE

What a delicious meal. I've never had caviar before.

BRIAN

(TASTING) Hm. Petrossian. This is two-hundred dollars an ounce.

LOIS

I know, so much flavor in a tiny little can that can fit right in your pocket. (WISTFUL) Or down the leg of your boot.

PETER

Yeah, Lois has been splurgin' her ass off lately. She bought me somethin' yesterday, but I'm not gonna tell ya what it is. I want ya to guess. Close your eyes. Joe, close your eyes.

Joe closes his eyes and Peter pulls out an air horn. He holds the horn to Joe's ear and pulls the trigger, emitting a **ridiculously loud honk** that blasts Joe's hair.

JOE

AAH! AAH!

PETER

It's a soccer horn!

JOE

I know what it is!

BONNIE

Well you certainly have made a lot of new purchases lately.

WE WIDEN to see the corner is filled with Lois' loot: a Grandfather clock, drum set, chandeliers, a painting, etc.

JOE

Yeah. Hey, is that an original Matisse?

BRIAN

(A LITTLE SUSPICIOUS) Yeah, it is, isn't it?

LOIS

Oh, yeah, I won that on the radio... I, uh, I had to name three hit singles by Corey Hart.

JOE

Huh, I didn't think Corey Hart even <u>had</u> three hit singles. (THEN) Is that a Tiffany lamp?

BRIAN

(COVERING) Uh... Hey, what do you say we have some dessert instead of asking all these questions, huh Joe?

JOE

It just seems a little strange, that's all.

BRIAN

Well, you're ruining everyone's good time. Like Peter did when he used to work for UPS.

EXT. FRONT DOOR - DAY (FLASHBACK)

The PUBLISHER'S CLEARING HOUSE PRIZE PATROL approaches the front door carrying an oversized check and a bunch of balloons. They **knock** on the door and a GUY answers it in his robe.

PRIZE PATROL GUY

Bob Nelson? You've just won ten million dollars from Publisher's Clearing House!

GUY

Oh, my god! I can't believe it! This is incredible!

Peter walks up in a UPS OUTFIT, holding a package.

PETER

Uh, excuse me? Bob Nelson? Got a package here for ya. You know that trip your wife took to Iran? Funny story, I guess she mouthed off to an elder. Anyway, here's her tongue. (THEN) Sign here please.

Bob's face falls as Peter hands him the package. He signs for it.

PETER (CONT'D)

Okay, you have a good day.

Peter exits.

INT. AUTO PARTS STORE - DAY

Lois is browsing in the store. She stops and looks at a muffler.

She looks around to see if anyone is looking, then takes the muffler and starts to jam it in her now over-sized purse. Brian, who has been watching her, steps out from behind a display, **clearing his throat.**

LOIS

Brian, what are you doing here?

BRIAN

I should ask you the same question.

LOIS

Oh, I'm, uh... Just picking up a few things for the kids.

BRIAN

At the auto parts store?

LOIS

School year's about to start, Brian, and I wouldn't think of sending Chris back without a new pair of Yosemite Sam "Back Off" mud flaps. (HOLDS THEM UP, THEN WEAKLY) Isn't that cute? He's the rootenest, tootenest--

BRIAN

Lois, I saw you. You're stealing auto parts.

LOIS

Okay, okay, so I took a few things I needed for the car.

BRIAN

You have a muffler for a '73 Cougar in your purse. Lois, You're robbing a store. This is worse than that Winona Ryder thing.

LOIS

You saying I'm a klepto?

BRIAN

Uh, actually I was talking about "The Age of Innocence."

INT. VICTORIAN DRAWING ROOM - DAY (CUTAWAY)

DANIEL DAY LEWIS is with WINONA RYDER, both are in period costume from the movie "The Age of Innocence."

DANIEL DAY LEWIS

(IN A REFINED ACCENT) It is settled, May. Our parents have consented and you and I are to be married on the first warm, sunny day of spring.

WINONA RYDER

(IN A BAD, UNREFINED VOICE) That would be most good, Newland. Most good.

Daniel Day Lewis looks at her incredulously and heaves a **weary sigh.**

VOICE (O.S.)

(WEARILY) Cut!

DANIEL DAY LEWIS

(LOOKING O.C.) Maybe... Maybe if she takes her top off? I don't know, I'm out of ideas.

INT. AUTO PARTS STORE - DAY (BACK TO SCENE)

LOIS

Brian, I'm not a klepto. I'm just having some fun. What's the big deal?

BRIAN

I think you've had enough fun. Why don't you just put everything back, huh?

LOIS

I guess you're right, Brian. You know, you really are a good friend. Let me rub your belly.

Brian lies on his back and **moans with pleasure**, one leg kicking, as Lois rubs his belly.

BRIAN

(MOANING) Ohhhhhhhhhh.

As Lois continues to rub Brian with one hand, she uses the other to slowly reach for a muffler on the shelf.

BRIAN (CONT'D)

Ohhhhhhhhhh put it back ohhhhhhhhhh.

Lois **tosses** the muffler back.

INT. JOE'S LIVING ROOM - DAY

Joe is watching the television.

INT. CHANNEL 5 NEWS DESK - DAY (ON TV)

TOM and DIANE sit at the news desk.

TOM

In other news, today, scientists announced that if your hand is bigger than your face, you have cancer.

Diane holds her hand up to her face, Tom **smacks** it with the back of his hand.

TOM (CONT'D)

(LAUGHS) Got you. Ha! That's not even really news.

A graphic of the Matisse painting appears between them.

TOM (CONT'D)

Police are still looking for the culprit who stole a valuable Matisse painting from the Quahog Museum of Art. In its place, curators have hung some bogus piece of crap that my kid totally could have done.

DIANE

Hey, Tom. What's that?

Diane points past Tom. He turns to look and she **slaps** him in the face.

TOM

Hey!

He **slaps** her back. They get into a **slap fight.** Midway through, they realize they're still on camera and stop. Tom turns to camera.

TOM (CONT'D)

And now this.

INT. JOE'S LIVING ROOM - DAY (BACK TO SCENE)

JOE

A Matisse painting? Wait a minute... "Sunglasses at Night"... "Never Surrender"... Corey Hart never had three hits!

Joe wheels off.

EXT. GRIFFINS' DRIVEWAY - DAY

Brian places a lamp in the car, which is filled with many of the objects Lois has stolen. He crosses back to the house as Lois exits from the house with a large painting.

BRIAN

All right, is that everything you stole?

LOIS

(MOUTH FULL) Mm-hmm.

Brian holds out his hand.

BRIAN

(LIKE TO A DOG) Drop it. Drop it.

Lois shakes her head "no." Brian grabs her nose. Lois **spits out** a diamond bracelet.

BRIAN (CONT'D)

Lois, you really should talk to a therapist about this. It really helped Peter out when he became obsessed with that fantasy world of his.

INT. ATTIC - DAY (FLASHBACK)

Peter lies on the floor, eating an apple, as he reads the book from "The Never Ending Story." He stares, spellbound, as the **flight music** begins.

EXT. SKY - DAY (FLASHBACK)

Peter sits on the back of FALCOR the dragon, and throws his fists up into the air, triumphantly.

PETER

Yeah!

FALCOR

You're a little too heavy, buddy.

PETER

Yeah!

FALCOR

We're goin' down.

PETER

Yeah!

Falcor **crashes** to the ground, **cutting** a trench behind him. Peter still has his arm raised.

PETER (CONT'D)

(LESS ENTHUSIASTIC) Yeah.

EXT. GRIFFINS' DRIVEWAY - DAY (BACK TO PRESENT)

BRIAN

You know, Lois, we're just lucky we got this under control before the police caught on to you.

Joe wheels up.

JOE

Hold it right there, Lois. You're under arrest.

BRIAN

Oh, crap. All right, take it easy, Joe. Lois will go peacefully.

LOIS

Oh, I am so embarrassed. Let me just get my purse.

Lois moves as if to get her purse out of the car, then suddenly leaps in, starts the **engine**, then **peels out.**

LOIS (CONT'D)

(LAUGHS) Sucker!

Lois drives off. Joe grabs a hose and throws it at Lois' car. It hooks onto the rear bumper. The hose unspools. Joe grabs the end of it. Still in his wheelchair, Joe is **pulled** down the road at top speed behind the car. His wheels are moving so fast that they **snap off** and the axles **spark** against the pavement. Eventually, the whole chair **shatters** and Joe is **dragged along.**

Joe starts pulling himself along the hose, hand-over-hand, as in "Raiders of the Lost Ark." He pulls himself underneath the car, up towards the front.

INT. CAR - CONTINUOUS

Lois drives intently with the **radio on.**

MICHAEL FELDMAN (V.O.)

Hi, I'm Michael Feldman and welcome to "Whad'ya Know?" on National Public Radio. You know, I always thought my grandmother was from Indiana because when I'd knock on her door she'd say, "Hoosier?"

We hear **warm laughter** and **cloying piano music.** Suddenly, Joe's fist comes through the **windshield** and grabs Lois' collar. Lois **screams.**

EXT. CAR - CONTINUOUS

The car swerves all over the road, as Joe struggles to pull Lois out. It **hits** a fire hydrant, whereupon Joe and Lois are **thrown** out onto the street. Joe **pummels** Lois.

JOE

Sorry, Lois, regulations. I can't give you any special treatment.

LOIS

It's okay, Joe, I understand.

JOE

Shut up, maggot!

Joe **pummels** her again and slaps the **cuffs** on her.

END OF ACT ONE

ACT TWO

INT. COURTROOM - DAY

Lois stands before the JUDGE. The family is present.

JUDGE

Now, in reviewing your file, Mrs. Griffin, I see that not only is this your first offense, but you have made many contributions to the town of Quahog. It is for these reasons I have decide to go lenient and --

The Judge looks at his wrist, then at Lois'.

JUDGE (CONT'D)

What the -- Mrs. Griffin, is that my watch on your wrist?

LOIS

Well, how do you like that? How did that get there?

She takes it off.

JUDGE

(ANGRILY) Two years in the state prison.

There's a **collective moan** from the crowd.

PETER

(SHOUTING) Oh, that is bogus.

JUDGE

Order in the court.

He **pounds** the gavel.

JUDGE (CONT'D)

Another outburst like that, Mr. Griffin, and I'll extend the sentence.

Peter **sneezes.**

JUDGE (CONT'D)

Okay, three years.

PETER

That was a sneeze.

JUDGE

Four years.

PETER

I'm sorry!

JUDGE

Five years.

PETER

You douchebag.

JUDGE

All right, three years it is.

The Judge **bangs** the gavel again.

EXT. QUAHOG WOMEN'S STATE PENITENTIARY - DAY

A prison bus pulls up. The doors open and eight or so NEW WOMEN PRISONERS file out. Lois steps down off the bus and looks out at the yard through the barbed wire fence.

LOIS

God, this place is so run down. It looks like they haven't painted in decades.

Another prisoner, ENID, overhears her.

ENID

Budget cutbacks. You think that's bad, the guards up in the watch tower also work as air traffic controllers.

ANGLE ON the AIR TRAFFIC GUARD in the nearby watch tower looking down at the prison yard, holding a shotgun.

AIR TRAFFIC GUARD

(THROUGH LOUDSPEAKER, TO PRISONER)

Hey, 66718, quit that horseplay. No chicken fights in the prison yard. (TURNS TO RUNWAY) Delta seven-zero-niner, you're -- (NOTICES SOMETHING IN PRISON YARD) Hey! Put her down! Put her down now!

Behind the guard, the incoming airliner **crashes**, **tearing** a large hole in the prison fence. Several inmates make a break for it.

AIR TRAFFIC GUARD (CONT'D)

Aw, crap! Stop! Stop where you are!

Another plane **slams** into the runway, **crushing** all the escapees and blocking up the hole in the fence.

INT. PRISON CELL - LATER

Three HARD-LOOKING WOMEN are in the cell. Lois, now in an ORANGE JUMPSUIT, is brought in by a FEMALE GUARD.

FEMALE GUARD

Here you go. Meet your new friends.

The guard **slams** the cell door shut. Lois stands there for a beat.

LOIS

(NERVOUS) Uh, hi. I'm Lois.

FISTY

I'm Fisty. That's Stabby and that's Balls. Pull up a chair, we're playing cards.

LOIS

Oh, okay.

Lois sits down to play cards with them.

LOIS (CONT'D)

(NERVOUS) So, are those Biblical names?

FISTY

Fisty is.

LOIS

Well, this actually isn't so bad. I tell ya, when I first got here I was even more scared than my son Chris was when he watched "The Blob."

INT. GRIFFINS' LIVING ROOM - NIGHT (FLASHBACK)

Chris sits on the couch, watching TV.

CHRIS

Look out behind you, lady! It's the Blob! I'll save you!

Chris runs at the TV, **hitting it** face on, knocking himself out cold. The TV also falls backwards, **smashing.**

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Chris, Meg and Brian sit in squalor, watching TV. There are pizza boxes, empty soda cans, wrappers and other types of trash everywhere. Peter is in his BRIEFS and HASN'T SHAVED in a few days. A couple of flies **buzz** around.

PETER

Boy, I sure miss Lois. I wish she was here to clean up all this stuff.

Peter notices something on his shoulder.

PETER (CONT'D)

Hey, what's this?

BRIAN

Mustard.

PETER

oh, that's right, we had hot dogs last week. (TO BRIAN) Are you gonna eat that?

BRIAN

The, uh, mustard on your shoulder?

No.

Peter strains to lick the mustard off his shoulder. In the background, a DEER enters through the open front door and starts eating out of one of the pizza boxes.

PETER

(WHISPERING) Oh, kids. Look, look. A deer.

CHRIS

Can we pet him?

PETER

No, no. No. No. Just watch.

Peter leans over, his foot **moving** an empty soda can. The deer perks up, then **races out.**

ALL

Aw.

Stewie enters, HIS DIAPER IS SO FULL IT'S DRAGGING ON THE GROUND. HE WEARS A BELT to keep it up.

STEWIE

(DESPERATE) Peter... Peter... There's so much feces in here... I can't take it anymore. I haven't eaten in four days 'cause I... 'cause I... just can't fit any more in there. Help me.

Stewie **collapses.**

BRIAN

My god, Peter, are you gonna change his--

PETER

(WHISPERING) Shh, shh, shh, kids. Kids. A homeless guy.

In the background, a HOMELESS GUY picks through the trash, collecting empty cans and bits of food.

PETER (CONT'D)

Look at the stripes on his coat. That's how you know he's a male.

Peter again accidentally **hits** an empty soda can. The Homeless Man perks up and runs out.

INT. PRISON - DAY

Peter, Brian, Meg, Chris and Stewie walk down a hallway. Peter carries a large cake.

PETER

Okay, when we get to your mother's cage, say hello, but don't drag your ass, 'cause I wanna go to the reptile house. Oh, and we gotta see those Pandas.

BRIAN

Peter, this isn't a zoo. It's a prison.

CHRIS

If it's not a zoo, then why's that cow in there?

ANGLE ON a COW (from 4ACX03) in a cell. It sits on a stool, milking itself into a bucket, as it talks to Chris.

COW

They said I was passing bad checks,

but that's not true.

QUAGMIRE enters.

PETER

Quagmire, what are you doing here?

QUAGMIRE

It's conjugal visit day. You know I

love doing a woman in the can! Oh!

Giggedy-giggedy-goo!

INT. LATE 60'S-STYLE TV STUDIO - DAY (CUTAWAY)

A 60'S ANNOUNCER, in a tux with a big, bushy moustache, addresses the camera with his arms wide open.

60'S ANNOUNCER

Who else but Quagmire?

The screen cuts to a series of alternating color card backgrounds as various images of Quagmire's face pop onto the screen as an old-time chorus sings:

OLD-TIME CHORUS

HE'S QUAGMIRE / QUAGMIRE / YOU NEVER

REALLY KNOW WHAT HE'S GONNA DO NEXT /

HE'S QUAGMIRE / QUAGMIRE.

The image cuts to a circular hole, a la the MGM lion's hole, and the real Quagmire pops up in it.

QUAGMIRE

GI-GIGGITY-GIGGITY-GIGGITY-GIGGITY,

LET'S HAVE SEX!

INT. RITZY DINNER PARTY - NIGHT (CUTAWAY CONTINUED)

An incredibly fancy dinner party is in progress. Quagmire stands off to the side in a WAITER'S TUX, holding a tray with a domed lid.

RICH DINER #1 (MAN)

This fancy dinner party is splendid.

RICH DINER #2 (WOMAN)

Yes, I do hope nothing happens to spoil it.

RICH DINER #3 (MAN)

Yes, that would be awful.

RICH DINER #1 (MAN)

Awful indeed.

RICH DINER #2 (WOMAN)

Terribly awful.

After a beat, Quagmire **throws** the tray aside, **rips** off all his clothes in one move, and dances on the table NUDE.

QUAGMIRE

Gigggity-giggity-giggity-giggity!

CUT TO the busy-moustached Announcer.

60'S ANNOUNCER

Who else but Quagmire?!

The color cards appear again with the pictures of Quagmire's face popping up on them.

OLD-TIME CHORUS

HE'S QUAGMIRE / QUAGMIRE.

Quagmire pops up in the circle again.

QUAGMIRE

GIGGITY-GIGGITY-GOO!

INT. PRISON VISITOR'S ROOM - DAY

Peter and the family are sitting around a table waiting for Lois.

STEWIE

Why are we putting ourselves through this? She's behind bars.

(MORE)

STEWIE (CONT'D)

Can't we just pretend like she never existed until we get the letter in the mail that she's dead?

Lois enters.

LOIS

Hey, everyone.

Stewie runs up to her.

STEWIE

Mommy, Mommy, Mommy, Mommy, Mommy! I've -- missed -- you -- so -- much! (WAILS, THEN) My god, where did that come from?

Meg and Chris run to Lois.

MEG

Hi, Mom!

LOIS

Oh, it's so good to see you all. How is everything?

PETER

Oh, it's horrible, Lois. I've been having to do all the things that you usually do. Like the other night, I had to go to your book club meetin'.

INT. A FAMILY ROOM - NIGHT (FLASHBACK)

Peter sits with FIVE WOMEN, including BETH and YOLIE. They're reading "The Lovely Bones."

BETH

Well, I really admired the mother character's admission of personal torment after her daughter's death.

YOLIE

I disagree. I felt a lack of ethical integrity in her readiness to abandon her children and start a life of her own.

PETER

Here's another thing. The book can also be (PUTS BOOK ON HEAD) a hat.

INT. PRISON VISITOR'S ROOM - DAY (BACK TO PRESENT)

PETER

I even kept your hair appointment.

INT. HAIR SALON - DAY (FLASHBACK)

Peter sits in the chair as a STYLIST does his hair. His hair is the same color and style of Lois'.

PETER

How much you wanna bet Peter doesn't even notice.

INT. PRISON VISITOR'S ROOM - DAY (BACK TO PRESENT)

PETER

And the other night, I had to, uh... Well, you know, do that thing that you usually do for me every Thursday night.

INT. PETER AND LOIS' BEDROOM - NIGHT (FLASHBACK)

Peter stands in the bedroom, NUDE (his gut covers his private parts as always). He looks down. Peter then bends over, but can't get very far due to his enormous girth folding in on itself. He **grunts** as he struggles. He tries again, still with no results. Peter clumsily shoves his head against the wall, but that doesn't work either. He staggers around the room, with his head still down, and out into the hallway.

INT. GRIFFINS' UPSTAIRS HALLWAY - CONTINUOUS (FLASHBACK CONTINUED)

Peter staggers around and **falls** down the stairs.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (FLASHBACK CONTINUED)

Peter lies on his stomach at the bottom of the stairs. Brian reads the paper on the couch. Brian turns to see Peter. He looks at him for a beat, then turns back to the paper.

INT. PRISON VISITOR'S ROOM - DAY (BACK TO PRESENT)

BRIAN

I can't believe you're serving a three-year sentence. It seems so harsh.

LOIS

Well, the only upside is that it's given me time to think about why I ended up here. I guess I was stealing because somewhere I've always had a secret hole in me.

QUAGMIRE (O.S.)

(TURNED ON) Oh god!

LOIS

And I was trying to fill that hole with all kinds of expensive objects and things.

QUAGMIRE (O.S.)

(EVEN MORE TURNED ON) Oh god!

LOIS

And I felt wonderful with all those things in that hole.

QUAGMIRE (O.S.)

(EVEN MORE TURNED ON) Oh god!

LOIS

But it put me in here, and now I miss you all so much.

QUAGMIRE (O.S.)

(TURNED OFF) Oh, god.

PETER

Don't worry, Lois. Something tells me your three-year sentence is gonna get a little shorter. Why don't you have a piece of this cake?

Peter surreptitiously slides a cake on the table over to Lois. Lois takes a piece. She notices something inside of it and pulls it out.

LOIS

What's this?

PETER

It's a note pad. So you can write down all your ideas on how to escape.

Lois gives Peter an incredulous look.

LOIS

Peter, that's not going to work.

PETER

All right, plan B.

Peter pulls out a small ziploc bag.

PETER (CONT'D)

Squeeze yourself into this plastic bag and I'll sneak you out of here in my bum.

INT. PRISON CELL - NIGHT

Lois and her cellmates sit on the beds, like they're in a dorm room. Fisty writes on the paper that Peter gave Lois. Lois takes the note pad.

LOIS

Okay, let me read what you have so far. (READING) Dear Penthouse Forum... (GASP) We can't write that! Fisty!

Lois **hits** Fisty with the pad. The Female Guard enters.

FEMALE GUARD

Gimme that! Paper is contraband!

The Female Guard takes the pad.

LOIS

Why? It's just paper.

FEMALE GUARD

Oh, like you don't know.

LOIS

What?

FEMALE GUARD

That when you fold paper two times lengthwise and dog ear the top corner then lean it against a cement wall vertically it explodes.

The Female Guard carefully folds the paper twice lengthwise, dog ears the corner and sets it against the wall. They all wait a few seconds, then the paper **explodes**, blowing a hole in the wall.

LOIS

My, god! How come nobody knows about that?

FEMALE GUARD

Stop playing dumb, Balls!

STABBY

She's Lois.

FEMALE GUARD

Shut up, Fisty!

FISTY

She's Stabby.

FEMALE GUARD

I swear to god, Balls...

STABBY

That's Fisty.

BALLS

I'm Balls.

LOIS

That's Stabby.

FEMALE GUARD

Damn it, Fisty...

STABBY

That's Fisty.

LOIS

I'm Lois.

NEW PERSON

That's Balls.

FEMALE GUARD

Who're you?

NEW PERSON

Ethel Merman.

FEMALE GUARD

You're dead. Get out.

Ethel Merman exits.

BALLS

She's Fisty.

FEMALE GUARD

Shut up, Lois.

STABBY

She's Balls.

FEMALE GUARD

Now listen, Stabby.

STABBY

I am Stabby.

FEMALE GUARD

(TO LOIS) All right, you're coming with me.

LOIS

Where're you taking me?

FEMALE GUARD

Where we take all prisoners with contraband. To our maximum security facility.

The Female Guard hauls Lois off. After a beat, she re-enters.

FEMALE GUARD (CONT'D)

Don't go through that hole.

The Female Guard exits.

INT. PRISON BUS - NIGHT

Lois and OTHER WOMEN PRISONERS are riding on a bus. A fierce-looking PRISONER is leaning in toward Lois. Lois keeps elbowing her away.

LOIS

Cut it out. Cut it out! (THEN) Driver! She keeps looking out my side!

PRISONER

I don't see your name on it.

DRIVER

Quiet down back there. I'm nervous enough. We're driving on Railroad Track Canyon road, and every time I transfer dangerous criminals to maximum security, something mechanical goes wrong with the bus. I'm serious. It's either a steering cable or a tire blowing, or a jammed accelerator...

The driver gets up and walks down the center aisle, sharing an anecdote with the women.

DRIVER (CONT'D)

...One time the brakes went out on me and we were on a winding road, just like this one. And I knew the air brakes sounded wrong the minute we pulled out of the other prison...

The women look out the windshield and **scream** as they realize no one is driving the bus, which careens off the road.

EXT. WINDING STREET - CONTINUOUS

We see the bus **break** through a guardrail and **roll** down a hill.

DRIVER (O.S.)

I told you!

The bus rolls over on its side and starts **sliding** toward a train track. We hear a **train whistle.**

INT. TRAIN - CONTINUOUS

A TRAIN GUARD is yelling at a bunch of prisoners who are all in their orange prison jumpsuits.

TRAIN GUARD

Knock it off. Every time I transfer dangerous prisoners by train, something bad happens. A derailment, an explosion, or...

He looks out the window toward the curve up ahead, where the bus is sliding toward the train tracks.

TRAIN GUARD (CONT'D)

...a bus on the track!

EXT. TRAIN TRACKS - CONTINUOUS

Everyone on the train and bus is **screaming** as the bus approaches the tracks. However, the train **rumbles** through, just before the bus reaches the tracks. The bus narrowly misses the train's caboose as it comes to rest on the train tracks. We hear everyone heaving a **sigh** of relief. Then, another airplane falls out of the sky, **crashing** into the bus and cutting it in half. Lois is **thrown** from the wreckage. She gets up, composes herself, and takes off running into the night.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

EXT. FARM - DAY (ON TV)

JIMMY DEAN addresses the camera.

JIMMY DEAN

Hi, I'm Jimmy Dean. People ask me, Jimmy, "what is it that makes your brown-and-serve breakfast sausages so dadgum tasty? What is your secret?" Well, I'm here to tell you, it's no secret. It's monkey. Not so much monkey that you feel like you're eating monkey, but it's in there. And if you don't like it, go eat some monkey-less sausage for breakfast. There's plenty of them out there.

(MORE)

JIMMY DEAN (CONT'D)

But if you want pure Jimmy Dean taste, and yes, that means swallowing the mashed up flesh of a dead monkey, then you want my pure Jimmy Dean Breakfast Sausages. Mmm, that's swingin' through the trees good sausage.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

OPPOSITE ANGLE: The living room is now a sea of trash. The TV sits on top of the trash as Chris and Meg watch, chest-deep in garbage. Flies **buzz** around and a couple of seagulls pick at some food.

CHRIS

Something just brushed past my leg.

MEG

It's just your imagination, Chris.

CHRIS

No, it's crawling up, it's crawling up!

Stewie breaks the surface, pulling himself up onto the top of Chris' head.

STEWIE

I found the last ding-dong.

He munches on it. The two seagulls fly away as Peter and Brian row in in a dingy.

PETER

Hey, kids, there's a wicked rat fight in the kitchen, hop in.

Suddenly the **doorbell rings.** Peter rows over and opens the door with effort, cutting through the trash.

EXT. GRIFFINS' HOUSE - CONTINUOUS

The trash, Peter and the family spill out onto the front stoop, knocking over Lois, who was the one ringing the bell.

PETER

Lois! You're out! You've been gone so long, I don't know if you're aware of this, but... Reagan was shot. He's fine, he's fine. He came out of it all right, but then he died of old age. So what happened, how'd you get out?

LOIS

Peter, I escaped. The cops are after me. I feel horrible putting you in this position, but I had nowhere else to go.

PETER

Don't worry, Lois. They'll never think to look for you here.

BRIAN

Yes, they'll never think to look for her here, at her home address.

We hear a **siren.**

LOIS

Oh, no.

Lois looks around frantically, and spots a van across the street labeled "Floral Delivery." A DELIVERY MAN gets into the driver's side.

LOIS (CONT'D)

Hurry! We'll hide in that van.

As they all pile in, the van pulls away. A cop car **pulls in front** of the Griffins' house. Two COPS get out.

COP #1

Well, this is her home address.

Should we check inside?

COP #2

Nah. She'd never come here. Let's

look elsewhere.

INT. VAN - SAME

They're all hunched down inside. Brian is having a hard time standing and keeping his balance.

BRIAN

My god, you know what this means?

We're accessories to Lois' escape.

We're all fugitives from the law.

PETER

What the hell is wrong with you?

BRIAN

I'm a dog. I have a very tough time

standing up in the car.

There's a bump and Brian **skitters** and **slides**, **slamming** against the wall of the van.

LOIS

Well, then we're fugitives, but at

least we're all together.

MEG

I wonder where we're going?

Peter **slaps** Meg.

PETER

Calm down! (THEN) I'll tell you what

were gonna do. Wherever this van

stops we'll begin a new life together.

(MORE)

PETER (CONT'D)

We'll blend in to the fabric of that

community.

EXT. STREET - NIGHT

The van pulls up in front of a floral shop. The family gets out of the van and looks around.

EXTREME WIDEN to reveal they are surrounded by Asian people going about their business. A sign reads "Welcome to Quahog's Asiantown."

LOIS

Peter, we're in Asiantown.

We hear an **Asian jingle**, followed by a **gong.**

PETER

Hey, Lois, say that again.

LOIS

Peter, we're in Asiantown.

Nothing.

PETER

I guess it was just a coincidence.

END OF ACT TWO

ACT THREE

EXT. ASIANTOWN STREET - DAY

The family walks through the community.

LOIS

Well, if we're gonna hide out here in Asiantown, we have to find a place to live.

PETER

Yes, and we should do nothing to draw attention to ourselves as outsiders --

Suddenly, Peter spots an ASIAN GUY and immediately gets excited.

PETER (CONT'D)

Oh my god, look! It's Jackie Chan!

Peter runs up to the guy.

PETER (CONT'D)

Jackie Chan, I love your movies!

The guy walks away, annoyed.

PETER (CONT'D)

Huh, guess that wasn't him. (THEN, SPOTS ANOTHER GUY) Oh my god, it's Jackie Chan!

Peter runs over to another ASIAN GUY.

PETER (CONT'D)

Jackie Chan, I love your movies!

The guy scowls and walks away.

PETER (CONT'D)

Huh. Wasn't him either. (THEN, SPOTS ANOTHER GUY) Oh my god, it's Jackie Chan!

Peter runs up to the third guy, who is in fact JACKIE CHAN.

JACKIE CHAN

Hi there. Always nice to meet a fan of my movies. (THEN) Oh my god, you're Ethan Hawke!

PETER

Uh, no I'm not.

JACKIE CHAN

Sorry, my mistake. (THEN, TO CHRIS) Oh my god, it's Ethan Hawke!

EXT. ASIANTOWN BUILDING - DAY

ANGLE ON a restaurant with a sign that reads, "Chinese Take Out." A smaller sign reads, "We Make You Food For You So Fast." **PAN UP** the building, which we now see has apartments. **PAN STOPS** on a floor.

INT. TINY APARTMENT - SAME

The family is there.

MEG

I can't believe we have to live here!

CHRIS

This sucks!

STEWIE

Tell me about it. I haven't seen one female baby since we got here. This place is a sausagefest.

LOIS

I know it's hard, kids, and I'm sorry we had to come here, but look at the bright side: isn't it a little exciting being on the run? Starting a whole new life together?

PETER

Yeah, Meg. We've been through worse. Remember when you found out your gynecologist never finished Med school?

INT. GYNECOLOGISTS' OFFICE - DAY (CUTAWAY)

Meg sits on the examining table. The DOCTOR stands in front of her with a clipboard.

DOCTOR

All right, Meg, let's take a look at that bur-gina.

Meg's eyes widen in shock.

INT. TINY APARTMENT - DAY (BACK TO SCENE)

LOIS

Of course, we're each gonna have to get jobs to make ends meet, but I'm sure we'll all find something we can do.

EXT. ASIANTOWN STREET - DAY

A **bustling street.** Chris runs down the street pulling a rickshaw with an ASIAN BUSINESSMAN in it.

ASIAN BUSINESSMAN

Come on, fatso, the bank closes at three.

Chris picks up the speed and pulls in front of the bank. The business man gets out.

ASIAN BUSINESSMAN (CONT'D)

Keep it running, I'll be right back.

The businessman runs into the bank as Chris runs in place, therefore "keeping it running."

INT. SWEATSHOP - DAY

There are rows and rows of sewing machines. Stewie sits at his, **sewing** a pair of shoes. He turns to a KID next to him.

STEWIE

Who'd you get for secret Santa? I got

Aoki down in insoles. Do you think

she's got the "Freddy Got Fingered"

DVD, 'cause that's what I got her.

Stewie accidentally sews a shoe onto his hand.

STEWIE (CONT'D)

Oh, damn.

Stewie holds up his hand with the shoe sewn onto it. He turns to the FACTORY BOSS.

STEWIE (CONT'D)

I say, I seem to have sewn a shoe to

my hand. May I go to the nurse?

FACTORY BOSS

Get him out of here!

Two OVERSEERS grab Stewie and haul him O.S. with a **yelp.**

FACTORY BOSS (CONT'D)

Get a replacement!

The two overseers wheel in a PREGNANT WOMAN. She **strains** and **gives birth.** One of the overseers grabs the BABY and puts it in Stewie's empty chair. The baby starts **sewing** shoes.

FACTORY BOSS (CONT'D)

(TO BABY) Faster!

INT. OFFICE - DAY

Peter sits in a chair facing an ASIAN MAN behind a desk. The man wears a suit and has pictures of Sumo wrestlers on the wall behind him.

MAN

So, what exactly would you say qualifies you to work as a Sumo wrestler?

PETER

Oh, are you kiddin', I'm a born athlete. Just like Greg Louganis.

INT. GRIFFINS' LIVING ROOM - NIGHT (CUTAWAY)

Peter sits on the couch, his legs crossed, talking directly to the camera.

PETER

Hi, I'm Peter Griffin. You're probably askin' yourself, "Which way are they gonna go? Are they gonna make a diving board head injury joke? Are they gonna make an AIDS joke? Or are they gonna make a joke about the fact that his last name sounds suspiciously like 'anus'?" Well, we're gonna take the high road and do a no-body-hair joke. Brian?

Brian enters, COMPLETELY HAIRLESS in a SPEEDO.

BRIAN

Hi, I'm Greg Louganis. I'm totally shaven.

PETER

Terrific. Terrific.

INT. OFFICE - DAY (BACK TO SCENE)

MAN

Well, we do have a spot open due to the tragic death and dismemberment of our greatest Sumo warrior, Kirstie Alley. We've been looking for someone to fill her robe.

He holds up a robe, which reads, "Phat Phuk."

MAN (CONT'D)

It's pronounced "Fay-Foo."

INT. NIGHTCLUB - NIGHT

A smoke filled karaoke club. Meg is in a SMALL BLACK DRESS and MATCHING BLACK HAT, talking with a CUSTOMER.

MEG

Wow, this is such a great job. I can't believe they pay me just to talk to you.

The Customer has a sex-crazed look in his eye.

CUSTOMER

Yeah. We "talk."

A thought balloon appears over his head. In the thought balloon, he sits with Meg on a bed, unbuttoning her shirt.

MEG

Oh, um, so, um, last weekend I went to the mall with Carol. And... we didn't know what movie to see. I wanted to see one and she wanted to see another. So, we ended up not going to the movie at all.

In the thought balloon, the Customer stops unbuttoning Meg's shirt, then rebuttons it.

MEG (CONT'D)

We went to The Limited and tried on clothes we couldn't afford, just for fun.

In the thought balloon, the Customer exits the room, exits the house, gets in his car, goes to a newsstand, buys a dirty magazine.

MEG (CONT'D)

And Carol said she's a size six, but she's really a ten, but nobody wants to tell her.

As Meg prattles on, in the thought balloon, the Customer returns home, walks past Meg on the bed with the magazine under his arm, goes into the bathroom and shuts the door.

EXT./ESTAB. JOE'S HOUSE - NIGHT

INT. JOE'S LIVING ROOM - SAME

Joe is on the phone, the television is on.

INTERCUT WITH:

INT. MAYOR WEST'S OFFICE - SAME TIME

MAYOR WEST sits at his desk.

MAYOR WEST

Dammit, Swanson, I want them found!

JOE

Mayor West, we have every available man looking for the Griffins. We just don't have any leads.

MAYOR WEST

Not the Griffins, you moron. The rest of my Lite-Brite pieces!

ANGLE ON a Lite-Brite board on Mayor West's desk. It reads: ADAM WE.

MAYOR WEST (CONT'D)

My name isn't Adam We. Or is it? Who am I? What number did you dial? Don't ever call here again.

Mayor West hangs up.

END INTERCUT:

MAYOR WEST (CONT'D)

I guess I told him. Nobody messes with Adam We.

INT. JOE'S LIVING ROOM - SAME TIME

Joe hangs up the phone and notices the television.

INT. SUMO ARENA - SAME (ON TV)

An ANNOUNCER stands in the middle of the ring.

ANNOUNCER

And now, ladies and gentlemen, let's get ready tooooo... (A STRING OF JAPANESE WORDS)

Peter steps into the ring.

PETER

I just want to tell my opponent Takashi the Destroyer, you're going down, man. You're going down in a world of pain.

INT. JOE'S LIVING ROOM - SAME (BACK TO SCENE)

CLOSE ON Joe.

JOE

Oh, my god!

BONNIE (O.S.)

Did you walk?

EXT./ESTAB. GRIFFINS' ASIANTOWN APARTMENT BUILDING - NIGHT

INT. TINY APARTMENT - SAME

The family, minus Peter, sits on the floor, Asian-style, eating dinner and watching TV.

INT. ASIANTOWN NEWS STATION - SAME (ON TV)

A MALE and FEMALE ASIAN NEWS ANCHOR sit at the desk.

MALE ANCHOR

...And the old lady was safely rescued from the pond by firefighters. Now we do pre-commercial chit-chat.

FEMALE ANCHOR

(TO MALE ANCHOR) Quite a day for news, is it not?

MALE ANCHOR

Silence! You are undesirable! You have dishonored the males in your family. Hahaha. We have friendly relationship off camera. (TO CAMERA) We will return promptly.

We see the CBS logo against a black background.

TV ANNOUNCER (V.O.)

You're watching CBS...

The CBS eye tilts and narrows.

TV ANNOUNCER (V.O.) (CONT'D)

Asiantown.

INT. TINY APARTMENT - SAME (BACK TO SCENE)

Peter enters, wearing his "Phat Phuk" robe.

PETER

Hey, everybody, I'm home.

LOIS

Oh, you're just in time. I ordered Caucasian for dinner.

Peter joins them at the table.

LOIS (CONT'D)

So, how was everybody's day at work?

STEWIE

Yes, well my day was very gratifying. It's very rewarding knowing there're five hundred shoes there tonight that weren't there this morning.

MEG

I learned the definition of the word "bukkake."

BRIAN

Am I the only one who thinks this is nuts? We've given up our whole lives.

LOIS

Well, everyone seems happy. And look, I'm in the paper again.

Lois holds up a newspaper.

BRIAN

This perverse thrill you're getting is not worth what you've done to this family.

Chris is looking out the window.

CHRIS

Hey, look, Mr. Swanson came to visit us.

LOIS

What?

Lois rushes to the window and looks out. She sees Joe showing her picture to a pedestrian across the street, who points directly up to Lois.

LOIS (CONT'D)

Oh my god, we gotta get outta here!

EXT. ASIANTOWN STREET - NIGHT

The family runs outside and jumps into a rickshaw. Chris picks up the rickshaw and pulls them away quickly.

JOE

Taxi!

An ASIAN MAN runs up to Joe.

JOE (CONT'D)

Follow that family!

The Man picks up Joe's legs and pulls him like a rickshaw after the Griffins.

EXT. ASIANTOWN STREET - CONTINUOUS

They approach a store.

LOIS

Quick, in here!

Chris stops the rickshaw. The family runs toward the store. Above them, we see the store sign reads: "Asian Stereo Types - Discount Electronics." The family enters the store.

The rickshaw driver pulls Joe toward the store.

JOE

Thanks, pal, I got it from here.

He pays the guy and wheels himself toward the doorway of the store.

INT. "ASIAN STEREO TYPES" - CONTINUOUS

PETER

Come on, we'll hide behind these video

cameras.

The family hides behind a video camera display (which is pointing right at them.)

ANGLE ON Joe, who enters the doorway.

JOE'S P.O.V.: On the TV's, we see Peter's face everywhere and hear his voice amplified throughout the store.

PETER (ON TV) (CONT'D)

Oh, my god, guys, don't move. He's here, but I don't think he sees us. All right, so everybody, very quietly go out the back door. He'll never know.

Having heard and seen all this, Joe wheels around the store toward the back.

EXT. BEHIND "ASIAN STEREO TYPES" - MOMENTS LATER

The family rushes out the back of the store, finding Joe just rounding the corner, trapping them in the alley.

LOIS

Come on, everybody. Over the fence!

PETER

Ah, yes, a fence. The cripple's natural enemy.

The Griffins all hop the fence.

EXT. ASIANTOWN STREET - CONTINUOUS

On the other side of the fence, we see a moving van. On the side it says, "Starving Student Movers." TWO STARVING CAMBODIANS lie exhausted next to the van, one feebly swatting at a fly, the other possibly dead. A THIRD CAMBODIAN tries to push a brass bed on wheels, then gives up, exhausted, and sits down, burying his head in his hands.

CAMBODIAN MOVER

Me so hungry.

Lois, who is carrying Stewie, waves the others to the brass bed, which is on wheels.

LOIS

Come on!

The Griffins run and jump onto the bed, which **takes off** rolling down the street.

INT. FORTUNE COOKIE FACTORY - CONTINUOUS

Two FORTUNE COOKIE BAKERS are standing by a large window. Both are holding fortune cookies.

FORTUNE COOKIE BAKER #1

Hey, you know what's fun? Read the fortune then add the words "in bed" to the end of it. Try it.

FORTUNE COOKIE BAKER #2

(READING FORTUNE) You will get a new pet today... in bed. (SHRUGS) I don't get it.

FORTUNE COOKIE BAKER #1

(READING FORTUNE) Six strangers will soon cross your path... in bed.

At that moment, the Griffins **crash** through the window and rocket past the two bakers. We hear another **crash** as they exit through the front of the store.

FORTUNE COOKIE BAKER #2

See, that's just stupid because they're not strangers. That's the Griffins. They live upstairs from my Aunt.

FORTUNE COOKIE BAKER #1

You know, you never want to have fun.

EXT. ASIANTOWN STREET - CONTINUOUS

The bed stops at the bottom of a hill. Everyone gets off the bed and looks around, except for Chris, who lays asleep under the covers.

LOIS

(NUDGING HIM) Chris, wake up.

CHRIS

(ASLEEP) I don't wanna go to school.

Suddenly, there is a **rumbling** and they look up to see Joe in a POLICE HELICOPTER, as it rises up from behind some buildings.

JOE

You can't run, Griffin! I have

friends in every precinct!

EXT. ASIANTOWN STREET - SAME TIME

The family is running down the street, with the helicopter in pursuit. Lois stops and gestures down to the street.

LOIS

Quick! We'll hide in this storm

drain!

Peter lifts and moves the manhole cover, and the family scrambles down into the storm drain.

INT. ASIANTOWN STORM DRAINS - CONTINUOUS

The water down below is ankle-deep. The Griffins climb down the ladder and stare down the long tunnel.

CHRIS

Wow! It's like a water park for poor

people! (LAUGHS)

LOIS

Come on, let's go.

They take off down the tunnel.

INT. HELICOPTER - CONTINUOUS

Joe sits next to an ASIAN POLICE PILOT. He has seized the controls of the helicopter. Joe aims the nose of the copter down to where the Griffins disappeared. He fires two **rockets**, which **blow** a giant hole into the street. Then, he maneuvers the copter down into the storm drain. The Pilot looks down into the hole.

ASIAN POLICE PILOT

We go in there? Aw man, I'm getting

too Asian for this sh---

The **roar** of the helicopter drowns out the rest of his words, as Joe guns the engine and the copter goes down into the storm drain through the hole in the street.

INT. ASIANTOWN STORM DRAINS - CONTINUOUS

We see the helicopter maneuvering treacherously through the storm drains, much like Luke's X-Wing in "Star Wars."

HELICOPTER P.O.V.: Two tie fighters move in from either side in front of the helicopter. Joe **fires** the machine guns and **blows** them up.

INT. ASIANTOWN STORM DRAINS - FURTHER DOWNSTREAM - CONTINUOUS

The Griffins round a corner and reach a point where the tunnel splits off in two directions.

MEG

Which way should we go?

PETER

I don't know. Let's ask the Goonies.

ANGLE ON THE GOONIES, who are standing nearby. MIKEY, the Sean Astin character, points to one of the holes.

MIKEY

Take the left one.

PETER

Thanks.

The Goonies hurry O.S., but Peter stops CHUNK, the fat Goonie.

PETER (CONT'D)

Hey, Chunk, before you go... do the

Truffle Shuffle.

CHUNK

Come on--

PETER

Do the Truffle Shuffle!

Chunk heaves a **weary sigh**, then reluctantly lifts his shirt and does a half-hearted Truffle Shuffle dance. Peter **laughs.**

PETER (CONT'D)

Still holds up.

The family starts to head down the tunnel, but Lois doesn't move.

PETER (CONT'D)

Lois, come on, what are you doing?

LOIS

I can't do it, Peter.

PETER

What are you talking about?

LOIS

Brian was right. I've been so

selfish. Look at me, I was so hungry

for excitement I've dragged my whole

family into the sewer. (SIGH) Well, it

ends now. I'm gonna turn myself in.

We suddenly hear the **helicopter motor.** The Griffins turn to see that the copter has landed in the tunnel behind them. Joe gets out.

JOE

You're mine now, Lois!

He races at Lois in his wheelchair. She moves out of the way, and Joe rolls into the other tunnel.

ANGLE ON the other end of the tunnel: it empties out into a steep drop. Joe's wheelchair falls over the side and **shatters** on the cement below. Joe grabs hold of the edge with one hand with a **yelp.**

LOIS

Oh my god, Joe!

She races after him, extends her hand and grabs his hand.

LOIS (CONT'D)

Joe, you're too heavy, I can't hang on.

JOE

Pretend I'm your child, Lois!

CLOSE ON Lois' hand as she starts to let go.

JOE (CONT'D)

Not Meg! Not Meg!

With great effort, Lois pulls Joe back up.

JOE (CONT'D)

Lois, you saved my life.

REVEAL Peter is standing right next to Lois.

PETER

I woulda helped you out there, Lois, but I found these M&Ms.

Peter begins slowly eating M&Ms from a small bag.

INT. GRIFFINS' KITCHEN - DAY

The family is back at home.

LOIS

It was nice of Joe to work things out with that judge.

PETER

Yeah, but I'm sure gonna miss my buddies down at the Sumo ring.

CHRIS

Dad, can you teach me how to Sumo wrestle?

PETER

Well, it's not too hard, Chris. Brian, help me demonstrate.

BRIAN

Uh, Peter, maybe somebody el--

PETER

Come on!

Brian **sighs** and locks arms with Peter.

PETER (CONT'D)

Okay, so on the count of three, you try to push me out of the ring and I try to push you out of the ring. One, two, three.

Peter throws Brian across the kitchen shelf, through stacks of **plates**, **glasses**, etc. Brian **slams** awkwardly into the wall at the other end of the shelf, then **falls** on the floor. A plate tips off the counter and **hits** him over his head.

BRIAN

What the hell?! What the hell?!

STEWIE

(LAUGHS HYSTERICALLY, THEN) Yeah, that's what I'm talkin' about.

Brian **knocks** over a chair and walks toward the living room door.

PETER

Brian, I'm sorry--

BRIAN

No, you know what? It's not cool, Peter. It's not cool.

Brian exits.

PETER

(TO LOIS) Well, at least with you under house arrest you won't be tempted to shoplift anymore.

LOIS

Yeah, I guess I'll just have to find some other way to fill that hole.

From O.S. we hear **footsteps quickly approaching** from the distance. Quagmire **throws open** the door.

QUAGMIRE

I heard hole!

CUT TO BLACK.

END OF SHOW